

LONG WAISTS AND BLACK AND WHITE EFFECTS IN FAVOR

Parisians Divided in Opinion Over Queen Mary's Frocks—Parasols Either in Pagoda Style or With Flat Tops

Paris, May 9.
If any one had a doubt about the growing popularity of long waists that doubt would have been dispelled by a few visits to the Auteuil race meetings. On the afternoon of April 23, when the King and Queen of England visited Auteuil, almost every dress of importance showed a long waist line.

Many of the more sensational gowns were confined to the waist by a loose sash similar to that shown on one of the sketches published this week. These sashes are passed round the figure from the back and tied rather low down in front or a little to one side. Other long waisted dresses are fashioned on the 1890 lines, with tight corsets laced or buttoned at the back. These costumes are almost always finished off with a deep hem and broad sashes of supple silk are worn with them round the hips.

At the Auteuil race meeting Queen Mary wore a pretty silk dress which was frankly banded in at the waist in old-fashioned style. The corsage was simply crossed in front over a dainty lace chemise and the skirt was beautifully draped, but without the least note of exaggeration.

The Parisiennes have been very much divided in their opinions of the Queen's style of dress. It was impossible to deny that she looked supremely elegant and attractive, yet to French taste she lacked that wonderful, elusive quality, *chic*. Personally I think Queen Mary is in her own way very chic, but she is not "chic." Any one well acquainted with Boulevard slang will appreciate the difference.

Though plain materials are still very generally worn and by the smartest women, it is certain that the rage for solid silks, &c., is slowly dying out. This is not surprising considering that for the last few months we have had Scotch materials of all kinds in fashion.

Instead of green, red and orange cross stripes we are now going to turn our attention to black and white stripes and checks. At the recent fashionable race meetings black and white has been the favorite combination. The Parisiennes have always been devoted to magpie effects and it rarely happens that black and white striped silks remain long out of favor. Now they are coming to the front with a rush—black and white striped silks and lovely gowns composed of black materials and white materials combined.

For instance, there was a race frock in black and white taffeta. The clinging underdress was in the white silk and set in fine pleats; then there was a long pleated tunic of white taffeta and over this a shorter tunic of black silk muslin. The crossed corsage was made entirely of black muslin and it opened over a chemise which was finished with a high Medici collar in white tulle.

The sash, which was carelessly wound round the waist and tied at the left side, was made of Empire green crepe de chine and a particularly successful feature in black chip completed a thoroughly satisfactory costume. The jaunty little hat was trimmed with garlands of dark green ivy and with two large white camellias, which stood up rather high at one side.

All the new parasols are either fashioned in pagoda style or with absolutely flat tops, like Japanese umbrellas. There seems no half way measure. A highly original black taffeta parasol of Japanese persuasion had a long handle in ebony and jade and right on the top a cluster of pale yellow lemons was attached by a leaf green velvet bow. Another parasol of the same order had trails of almond blossom wandering in and out between frills of fine black lace. In this case the handle was in ebony and pink quartz.

The most successful pagoda sunshades are those made of shot taffeta, with pleated frills of lace on the border and bunches of ribbon placed at irregular intervals all over the top. Many of the new parasols have exaggeratedly long handles and almost all are finished off with the ring, covered with thick silk, which was so ubiquitous in the days of the Second Empire.

Black lace sunshades mounted over hand painted gauze may also be noted among the novelties of the season. Some of these paintings are really beautiful and the lace used is so fine and transparent that it hardly hides the design or the delicate colors.

The fashions of 1914 are almost exaggeratedly feminine. Frills and flounces are becoming more and more fashionable. Quizzes on all the new millinery models, short and long, loose gloves are the dernier cri. The call for lace dresses is ceaseless—flimsy gowns in black, white, cream and beige lace, dresses covered with gathered or pleated flounces and finished off with soft sashes and with Marie Antoinette corsets. The change has come to us slowly, but it is very complete.

And it is not only in day dresses that we perceive this delightful change. At the opera and at all the smartest balls and dinners one sees beautiful lace mantles thrown over ultra décollete robes. Certainly these mantles are transparent and thin as mousseline de soie, but they take away the impression of bareness, nevertheless.

Some of the most successful lace mantles for evening wear, are those composed of two long real lace scarfs. These scarfs are joined at the back and allowed to fall over the train in a point. This point is finished off with a handsome jet tassel and the ends in front are weighed down with tassels of the same kind.

The mantle is simply thrown on over a deodette evening corset and the loose ends in front are treated as one might treat an ordinary evening scarf; twisted carelessly over one arm or allowed to fall straight from the bust. Lace mantles of this order were launched at the beginning of the season by Cécile Sorel, in one of the successful pieces played at the Theatre Francaise. Mme. Sorel has always gone in for a picturesque style of dress and she has always been one of those who had the power to start, and make popular, a new fashion in Paris. Her example has been followed by several prominent actresses and now the flimsy lace mantle, which reveals, while pretending to conceal, the



A NEW OUTLINE.

An original race gown composed of black satin and Egyptian blue crepe de chine. This model shows the new Turkish trouser skirt and the long Russian blouse tunic.

neck and shoulders, is very generally worn by really smart women.

In speaking of gloves one must not overlook the new gloves in violet kid. This is, indeed, a curious fashion and it is impossible to predict its future. It is certain that the Parisiennes are eagerly accepting long kid gloves in pale pastel tints, but gloves for day wear in Czar violet? Who can say?

I have seen these curious gloves worn in the afternoon in conjunction with black satin and taffeta gowns and in one case shoes to match formed part of the dress scheme. The result was really satisfactory, but I am not sure that as a general thing, violet gloves and shoes are in the best taste.

THE CHAIR CURE.

"I OWE my good health to a prescription sent me some years ago," said the rosy checked mother of four children who does all her own house work. "It was a big capsule containing a tiny chair and was sent by a friend. I thought of the times I had said 'Oh, dear, this is the first time I've sat down since 6 o'clock this morning,' and I took the chair."

"My oldest boy, who was handy with tools, made a light bench out of a packing box and fitted it with castors so that it rolled about the kitchen easily, and I began to see how many things I could do sitting down. My man made a sink was so low that I could wash dishes thus. Charlie amputated the legs of the kitchen table, and then I could use the bread mixer and cut cookies sitting down. I even learned to iron from my bench."

"A sprained ankle just about that time taught me that I could comb my hair and straighten up the centre table and even dust sitting down. I suppose if some of my boys had been girls I should have kept on in the old way with their help, but my boys don't like to wash dishes, and they ought to be outdoors after school and studying in the evening."

Almost any doctor can be counted on to say that housework is good exercise, but it is an open question whether much of the backache from

which housewives suffer is not due in part to constant standing.

Where the trouble seems to be with the feet themselves they must be specially considered. Fresh stockings every morning will repay the trouble of washing them out. The girl behind the counter learns to bathe her feet every night in cold water. Careful drying and powdering also helps.

Tight garters, or round garters of any sort, are another snare. They look pretty with their bright buckles and flowered ribbons, but the elastic soon loses its resiliency, and they have to be worn tighter and tighter to be of any use at all. Naturally the circulation is retarded.

LESSONS FROM THE FLORIST.

"STUDY the arrangement of flowers and plants in the windows of the high class florists," says an observing hostess. "Unless a woman is an artist she cannot hope to equal the skill shown by the professionals who arrange the display windows of the modern flower market, and I find it easier and better to copy than to experiment."

"One of the useful ideas I gleaned recently from the study of a beautifully arranged window was the possibilities of test tubes as flower holders. These were placed at each side of the handle of a basket of flowers and were tied in place with many twinnings of gauze ribbon and almost concealed by the many looped bows. The ribbon was the palest blue and in each test tube were a single full blown pink rose and a few buds."

"The depth of the water allowed by these test tubes makes it possible to keep flowers in them fresh for a long time, while the effect is the same as though the loose flowers were held by the ribbons. Short test tubes can be used in candlesticks with good results, provided the socket for the candle is deep enough to hold the tube firmly in place."

"For a table decoration four glass candlesticks, each with a test tube holding one or two long stemmed blossoms, the space between the candlesticks festooned with gauze ribbon

harmonizing with the general color scheme, make one of the prettiest arrangements at the minimum of cost and trouble. I borrowed this idea from a florist's window and it never fails to be commented on by my guests who see it for the first time."

"Incidentally these glass test tubes are cheap, costing anywhere from one cent to five cents apiece, according to their size. The curving rim makes it possible to hang them almost anywhere by means of a heavy thread, and where a plant has ceased blooming it is an easy matter to introduce detached blossoms in these glass tubes, thus prolonging the beauty of the plant."

"The artistic use of ribbon is another thing of which the florists have made a study. By means of bands of ribbon all sorts of pretty basket effects are possible, as the plainest of wooden uprights can be wound with ribbon and a piece of ribbon be carried across to the opposite upright. Wire can be easily bent to form a temporary curving handle for an ordinary flat basket. By winding the handle with ribbon and decorating it with a pair of fluffy bows, an ornamental basket for fruit or flowers can be arranged with little trouble."

"The combination of fruit and flowers is something I learned from the florists' windows. A favorite centerpiece for my dining table is a duplicate of an arrangement for which \$15 was asked at a fashionable flower store."

"It consists of a simple split basket which I stained pale green. One-half I fill with damp moss, holding the stems of small pink rosebuds. The other half I fill with carefully selected clusters of white grapes."

"On the handle of the basket I tie a bow of the palest green tulle, almost the shade of the grapes. Of course the color scheme of such an arrangement is capable of much variety, and, where fruit is not available, two different groups of flowers can be used, one in each half of the oblong basket."

Rage for Feminine Frills and Flounces and Lace—Beautiful Lace Mantles and Scarfs for Evening Wear

and, and a single flower with a bit of foliage be embedded in each. The dinner card with the guest's name is then tied to the stem of the flower.

"Any of the straight stemmed spring flowers are especially suited to this arrangement, and give the table a delightfully fresh appearance. By taking the precaution to wind the stem of the flower with tinfoil before inserting in the moist sand the blossom can be removed from its tiny flower pot and worn as a boutonniere."

INFLUENCE OF COLOR IN DECORATION.

NOW that nature's finer forces are being recognized by science, people are realizing that the color vibrations which surround them constantly work for harmony or discord, ease or disease, as their influences reach into the nerve centres.

Few people dwell in such harmony that they can be governed solely by their own feelings or have the color they like without choosing injurious vibrations. For instance, when persons are depressed they invariably choose dull tones—blacks, browns and grays—when they really should have yellow, pink or white. In speaking of red, blue, yellow, green, orange or purple, it must be understood that these are only the primary colors which can be blended and toned down.

The color cure has been tested in public institutions, especially with regard to the treatment of insane patients, and the results have been decidedly encouraging; some colors rousing patients from melancholia, others having a noticeably soothing effect upon those suffering from acute mania. People should apply these laws in home decoration and surround themselves with harmony.

Black is decidedly depressing and is said to absorb infection and odors. Though it makes one very thoughtful, it shuts off imagination and the thoughts are therefore of the past. If black furniture or woodwork must be used, as for instance Flemish oak, always combine it with red or yellow. One may prefer blue or green, but in time their depressing influence will be felt.

White, signifying balance and silence, contains all the elements of light with but little heat, therefore is very healthful, being practically a non-absorber, and should be employed as much as possible, especially in bedrooms. White woodwork and furniture are appropriate for nurseries and invalids' rooms, but for other rooms the beautiful natural light woods, white mahogany, satinwood, the less expensive birch, maple and even Georgia pine brighten whatever surroundings they enter. Brass beds often give needed sunshine, for which in many city houses it is necessary to supply a substitute.

Blue is spiritual and was used by the ancients for mourning. It is very electric and always gives a feeling of largeness and expanse, being the color of the icy North. Blue should never be used for halls or reception rooms, for it gives no warmth, therefore no welcome. Reserve it for the room selected for moments of rest and inspiration, as it places one in a receptive mood. Of course we look to yellow, the complement of blue, for the opposite cause and effect.

I recall a drawing room having blue walls, blue carpet, &c., all in "perfect taste," in which no one ever felt himself welcome, and the poor hostess never knew why! The omission of amber tones, which may best be intro-

duced in a hardwood floor or carpet, is a fatal mistake too often made.

Red generates heat and appeals to persons of strong passions, but is the color for halls and dining rooms or boudoirs for particularly anemic persons, as it stimulates the blood making glands. Pink is the color for drawing rooms, making a dainty, effective background, and the element of red in it stimulates the conversation.

Green suggests wisdom and culture and is now recognized as the color for library decoration; while its element of blue is cool the yellow vibrations give some nerve stimulus. Pictures, tapestries, &c., should always be shown upon a greenish background.

Yellow stimulates the nerve forces and is particularly good for phlegmatic temperaments, but should be used sparingly in small rooms, as it decreases space.

Stained glass is seldom appreciated except as a decoration or as a means of shutting out some undesirable view, yet it is both inspiring and soothing. The rays from blue glass have been represented to be germ killers. Water treated with them is said to be good for the complexion. A bathroom with blue glass is soothing to the nerves, especially when the water stands for a few hours with the rays falling on it.

In selecting draperies, remember the influence of a color is strongest when sunlight is shining through it; you are filtering the sun's rays and separating its colors, therefore they should be chosen with the greatest care. White is always successful in a very sunny room, where you may have "sunlight that caresses and does not scorch, that irradiates and does not dazzle." A very good effect is obtained by using one color for the sash curtain and another for the inner one. For instance, red and blue will give a very strong stimulus, while for a blue room a yellow toned sash curtain is almost a necessity.

HOW TO GET THE PICOT FINISH.

NOTHING so economical or practical as the present fad for machine hemstitching and picotting has come along the path of fashion for many a day. By a little ingenuity the thrifty woman is in this way able to utilize left overs of ribbon, lace and almost any fabric in most delightful ways, for not only can objectionable seaming be made ornamental, but a dainty flat finish can be provided for the raw edges.

What is known as the picot finish is a mystery to many women, who cannot figure out how it is accomplished. While hemstitching is used for joining seams the extra row which parallels the

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unfinished edge of a collar or sleeve puzzles the uninitiated. Clip the hemstitching through the centre, and behold, two pleated edges, half the stitching remaining on each half of the cut fabric.

This hemstitching can be done for a few cents a yard, and the economy of the procedure lies in the fact that a single line of hemstitching furnishes two rows of pleating when evenly clipped through the centre. Each line of hemstitching must be indicated by a separate row of basting, but that is all the preparation necessary. The hemstitching can be done in silk or cotton of the same shade of the fabric, or in a contrasting color, and proves a pretty trimming, as well as supplying a flat ornamental finish.

Strips of silk or satin can be transformed into ribbons of any width by indicating the desired space by a basting thread and sending the fabric to the hemstitcher's, to come back ready for clipping. If neatly cut with sharp scissors picot edged ribbon will be the result. The home milliner should make the most of these possibilities for utilizing piece silks and satins as ribbons. In dressmaking, where it is difficult to match the color for a sash or girdle of ribbon, this method of picotting makes it not only economical but fashionable to utilize the fabric of the dress for this purpose.

Irregular outlines, such as scallops, points and tabs, which are difficult to finish neatly, are not only finished but beautified by having a line of hemstitching follow the edge, which when clipped will present every corner and curve delicately finished with the picot edge. Moreover, the detached half, which is equally well finished, can be used in many ornamental and unusual ways in the further trimming of the garment. This picot edged strip is often used for outlining the fronts of a dress, overlaying a Loe or net vest, and other bits can be made to do duty in trimming collar and cuffs.

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